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# The Art News

An International Pictorial Newspaper of Art

PAINTING  
SCULPTURE  
APPLIED ART

ANTIQUES  
RARE BOOKS  
ART AUCTIONS

VOL. XXII, No. 39—MONTHLY

NEW YORK, AUGUST 16, 1924

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## KURTZWORTH QUILTS, HOLLAND IS NAMED

Head of the Kansas City Art Institute Succeeded by Former Director of St. Louis Museum

KANSAS CITY—H. M. Kurtzworth, for three years director of the Kansas City Art Institute, has resigned. The failure of the institute's executive committee to approve his recommendations led to his resignation.

R. A. Holland, former director of the City Art Museum, St. Louis, was chosen to succeed Mr. Kurtzworth. Mr. Holland was in charge of art projects at the St. Louis Fair in 1904. He was retained as registrar of the Museum after the fair and later served twelve years as director. He is a portrait painter and for the last two years has been living on his farm near St. Louis where he has a studio.

Mr. Kurtzworth, in a fifteen-page resume of the Institute's work, said that Kansas City either must mark time or follow the steps he suggested. He declared the present building is inadequate, that there should be an endowment fund to supplement the membership fees; that a business manager be appointed and that more attention be given the children's department. Twelve different recommendations were listed. J. C. Nichols is chairman of the board of trustees of the Institute.

Before coming to Kansas City, Mr. Kurtzworth was assistant director of the Chicago Academy of Fine Arts, and before that was organizer of the art school at Grand Rapids. He was also director of the Michigan Art Institute in Detroit. He is vice-president of the Western Art Museum Association, a member of the Eastern Art Museum Association, and of the American Association of Museums. —W. A. B.

## Gardner Museum for the Public But It Must Never Be Changed

BOSTON—The will of Mrs. John L. Gardner leaves her Fenway Court property, with its art treasures, to seven trustees as a public museum forever and an income from a fund of \$1,200,000 to maintain it. The will was made on May 9, 1921.

Included are all objects in which the testatrix owned a beneficial interest through her ownership of all the shares of the Isabella Stewart Gardner Museum. No works of art are to be placed in the Museum for exhibition other than such as Mrs. Gardner or the Museum owned or had contracted for at the time of her death. Morris Carter is made director of the Museum at \$5,000 a year salary.

If the trustees shall at any time attempt to rearrange the exhibits or to install new exhibits the Museum and its contents will be given to Harvard College with the requirement that they be sold and the proceeds used to increase the salaries of professors or to establish scholarships. The trustees are required annually on April 14 of each year to hold a memorial service for Mrs. Gardner.

Among the art works in the Museum are the Botticelli Madonna, for selling which Prince Chigi had been arrested and fined by the Italian government; the Giorgione "Christ Bearing the Cross," which had mysteriously disappeared a few years before from the Loschi Palace, at Vicenza, and two famous Titians.

## Refuses £150,000 for Armor

LONDON.—Lady Beatrice Thynne is the owner of eight sets of armor desired by two American collectors, Clarence Mackay and William Randolph Hearst. One of the suits was made for Philip II of Spain, and like another suit of German creation in the same collection, is valued at £40,000. Philip's suit is enameled in crimson and ornamented in gold leaf. It is understood that an offer of some £150,000 has been made for the collection, but Lady Beatrice has refused to sell. In 1839 the armor sold for £800.

## Collecting Tibetan Paintings

By the commission of Corona Mundi, International Art Center, New York, George Roerich, orientalist and scientist of Harvard University, is gathering Tibetan sacred paintings and sculptures. The collection already contains some remarkable paintings, among them one of the rare images of the Buddha-Maitreya. In addition there have been gathered some rare folk lore and art material.

## A Private Collector Acquires a Marine by Stanley Woodward



"MID-OCEAN"

This is one of the recent works of an artist who is becoming recognized as among the foremost American Marine painters. It was sold by the Casson Galleries, 575 Boylston St., Boston.

By STANLEY WOODWARD

## VENICE IS BREAKING ALL SALES RECORDS

Sum Reaches 1,202,000 Lire While the Biennial Is But One-third Over, and This May Be Doubled

VENICE—The XIVth Venetian International has this year broken the record by scoring sales to the amount of 1,202,000 lire within the first two months. This sum was never reached before the war, and in the two exhibitions since—those of 1920 and 1922—only towards the close of the five to six months season.

From the founding of the Biennial a banquet has always been given to all the persons high and low who give to the exhibition their "labor, their intelligence and their enthusiastic interest" when the sales have demonstrated its financial success. Before the war the banquet figure was 200,000 lire.

For the past two exhibitions since the peace the mark has been set at a million; and, in view of the fact that this year this sum has been gained before the close of the first third of the period during which the exhibition will remain open, and before some of the largest of the regular purchasers have made their acquisitions, it is probable that the proceeds of the sales will be more than doubled before autumn.

The most notable buyers thus far have been the King of Italy, the Modern Galleries of Rome, Florence, Venice and Udine, and several private collectors and a number of the leading banks, industrial and commercial companies who are among the most generous art patrons of the country. —H. G.

## McKenzie to Do Scotch Memorial

PHILADELPHIA—Dr. R. Tait McKenzie is to model a symbolic figure commemorating the heroism of the Scotch soldiers in the World War, which will be presented to Scotland by Americans of Scotch descent. The committee to raise funds is headed by John Gribbel, with Samuel F. Houston treasurer and Dr. F. E. Stewart secretary. They will be assisted by John Gordon Gray, past president of the Society of St. Andrews, and the governors of North and of South Carolina. The site will probably be the south side of the esplanade of Edinburgh Castle.

## France Honors Paul W. Bartlett

PARIS—Paul W. Bartlett has been made a commander of the Legion of Honor in recognition of his services in the international development of art. Among his works is the equestrian statue of Lafayette in the Square of Louvre, Paris.

## Venice Buys a Work by Vogel

VENICE—The Modern Gallery in Venice has acquired a large canvas by Professor Hugo Vogel, of Berlin, entitled "Peter's Miraculous Taking of Fishes." Negotiations, which had been under way since 1914, were interrupted by the war.

## Sims' "Lady Astor" Will be Removed

Her Husband Yields to the Storm Roused by the Painting Hung on the Parliamentary Staircase

LONDON—Before the end of the vacation of Parliament the painting by Charles Sims representing Lady Astor's introduction to the House of Commons will be removed from the staircase where it hangs, says the *Westminster Gazette*. The *Gazette* adds that the removal will be at the request of the donor, Lord Astor.

The picture represents Lady Astor being presented to Commons by Lord Balfour and former Premier Lloyd George. In the background are the House and gallery.

The "round robin" signed by more than 100 members immediately after the picture was discovered reads as follows:

"We, the undersigned members of Parliament, respectfully suggest that steps should be taken to prevent pictures or portraits representing living subjects of His Majesty being put up in the Palace of Westminster without first taking the sense of Parliament."

A few steps higher on the staircase, and serving as companion to Lady Astor's portrait, is a picture of Commons' petitioning Queen Elizabeth to marry.

Lady Astor has said that she doesn't care "a tuppence" whether the picture remains or not. Press comments have been caustic.

## Millbank Acquires a Monet, a Private Collector a Holbein

LONDON—The little "La Plage de Trouville" by Monet, which was one of the attractions at the recent exhibition at the Lefevre Galleries, has been bought under the Courtauld gift for Millbank. The subject is two fashionable ladies taking the air on the seashore.

For a private collection has been bought through the Agnew Gallery an important Holbein portrait of an unknown man, sold in Amsterdam in June. The sitter is obviously a German merchant for he wears the dress of a Steel-yard magnate, many of whom settled in London in the XVIth century.

## Berlin Plans an Anti-war Show

BERLIN—The International Women's League for Peace and Freedom has issued a general appeal to artists to send pictures for an anti-war art exhibit. From Oct. 1 to 10 Berlin will be the convention city of the twenty-third world's peace congress.

## Newark Man Buys a Rubens

BERLIN—An anonymous collector of Newark, N. J., has acquired a picture by Rubens. It is a fine portrait of a man, evidently a watch maker, holding a watch in his hand.

## MANY EXHIBITS HELD IN PROVINCETOWN

First Prize at Art Association's Annual to Mr. Coats, Second to R. E. Ball—Other Shows

PROVINCETOWN—Despite the fact that a number of artists who usually summer in Provincetown are seeking new inspiration in Europe this year, the art season appears as active as ever, for in place of those who are missing many new painters have arrived. Exhibitions are in progress in all of the galleries.

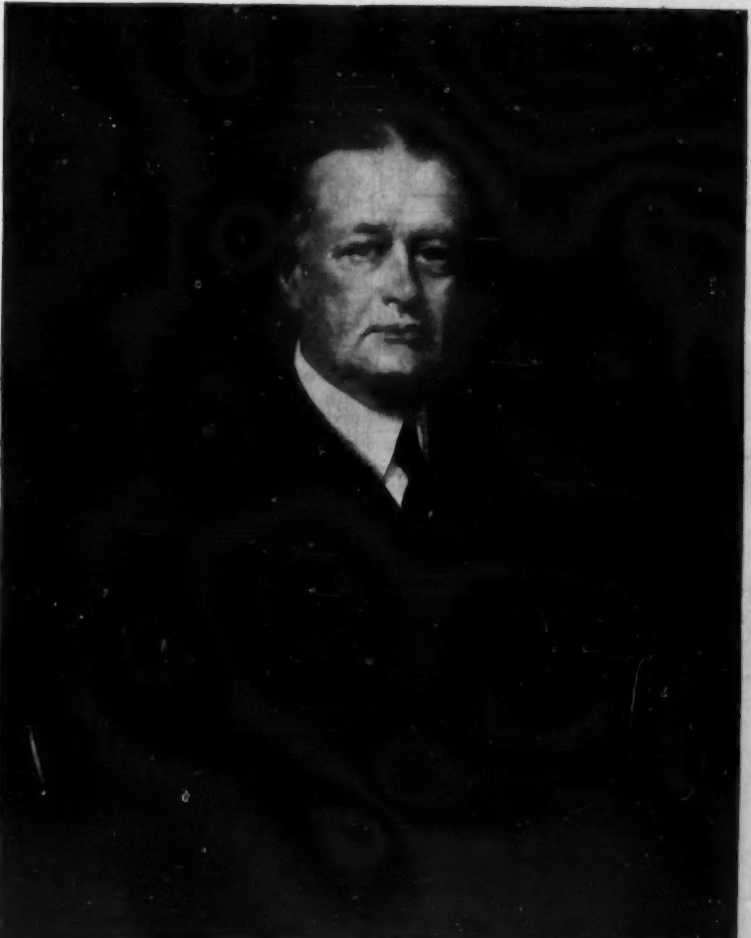
The Art Association held its tenth annual exhibition in its galleries from July 14 to August 11. Canvases came from various parts of the country, sent by artists who have at one time or another painted here during the more than twenty years in which Provincetown has been reaching her present status as the most progressive summer art colony in America. First prize this year went to Randolph La Salle Coats for a landscape, "Wee Mite Moggish" and second prize to Robert E. Ball for "Pont Neuf." Charles W. Hawthorne well deserved the honor place which his painting, "The Fisherman" was given. There were ninety oils, twenty water colors, twenty-one etchings. There were but three pieces of sculpture.

Due honor was given to a beautiful head of a child by the late Max Bohm. Other outstanding works were "Chikito" by Pauline Palmer, "Chimney Philosopher" by Ross Moffett, "The Hollow" by Charles Kaesela, "The Rose Saucer" by Mary Locke Brewer, "Portrait of H. K." by Mary Stafford, "Father and Daughter," Cumberland Mountain types by James Hopkins, "The Yellow Bowl" by Marion Hawthorne, "Devant le Mosque" by Donald F. Witherstone, "Ancient Cahors," by George Elmer Browne, "Road Over the Dunes" by Ora Colman, "Grey Day with Snow" by Arnold Slade, "The Covered Sky" by Lucie M. Morrow, "A Painted Tray" by Alice Worthington Ball, "The Souks" by E. Ambrose Webster, "Race Point" by Frederick Waugh, "Fishing Boats" by Ellen Ravenscroft, "A Head of an Old Man" by Sidney E. Dickinson, "The Moonfish" by Lawrence Grant and "Out for a Walk" by Nancy M. Ferguson.

The annual costume ball of the association was held on Aug. 1 at the Town Hall.

At Peter Hunt's Gallery displays of paintings and drawings are always in progress. Mr. Hunt recently returned

## Seyffert's Portrait of Irving T. Bush



"IRVING T. BUSH"

By LEOPOLD SEYFFERT, A. N. A.

This work, now on exhibition at the Grand Central Art Galleries, shows Mr. Seyffert's power of character delineation. Mr. Bush is president of the Chamber of Commerce of New York City and treasurer of the Grand Central Galleries.



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from Europe where he collected many  
fine art objects. At The Sea Chest Gal-  
lery presided over by Austin Dunham,  
exhibitions by artists of the colony are  
always on display, and at Snug Har-  
bor Gift Shop, Helen Breese Walcott is  
now showing water colors. The Art  
Association's exhibition of small paint-  
ings and sketches opened Aug. 15.The Wharf Players have given two  
series of one-act plays by authors resi-  
dent here—Eugene O'Neill, Mary  
Heaton Vorse, Wilbur Steele and others.  
They have also purchased a house on  
the wharf which they intend to remodel  
and use for dramatic productions.Art classes conducted by Charles W.  
Hawthorne, George Elmer Browne, Am-  
brose Webster and James Hopkins are  
flourishing. Artists here this year in-  
clude the majority of the old summer  
residents and a number of newcomers.  
Charles Kaesela, president of the Art  
Association, was here all of last winter  
and will remain until late autumn.  
Among the others who have been paint-  
ing here this summer are J. Allen St.  
John, Arthur Wolfley, W. Auerbach-  
Levy, William Crossman, Frank Carson,  
Benjamin Cratz, William L'Engle, Law-  
rence Grant, Frederick Waugh, Coulton  
Waugh, Nancy Ferguson, Donald With-  
erstone, Frank H. Desch, Tod Linden-  
muth, Jeanie Gallup Mottet, Ross Mof-  
fett and Henry Pfeiffer.—L. Merrick.

## Twenty-third Annual at Lyme

OLD LYME—The Twenty-third an-  
nual exhibition of paintings and sculp-  
tures by the Lyme Art Association open-  
ed here Aug. 2 to continue until Sept. 1.  
All of the ninety-six paintings and seven  
pieces of sculpture are the work of men  
and women who live in Lyme and, most-  
ly, work there the year through. The  
association as a whole acts as jury, vot-  
ing as a body on each picture sent for  
exhibit. To be elected to active mem-  
bership an artist must have painted sev-  
eral seasons in Lyme.A new plan for museum purchase has  
created associate museum members,  
who receive by lot the picture which  
each year is awarded the museum prize.  
Everett Warner received the prize this  
year for his "Autumn Afternoon." This  
year the prize picture has been allotted  
to the Oklahoma Art League in Okla-  
homa City.The Eaton purchase prize went to  
Harry L. Hoffman for a picture of flow-  
ers in a vase called "Potpourri."Will Howe Foote shows a fine marine  
called "Summer," and George Burr a  
sparkling garden scene with purple and  
yellow iris. Gregory Smith's handsome  
winter picture hangs in one of the places  
of honor. William S. Robinson's sym-  
pathetically painted landscape with  
mountain laurel, William Chadwick's  
atmospheric rendition of a similar sub-  
ject, the landscapes by Will S. Taylor,  
and Edward F. Rook's "Hadlyme  
Birches" stand out.Guy Wiggins exhibits a characteristic  
landscape, "Midwinter," and "The Little  
Village Under the Hills." Bruce Crane  
and George M. Bruestle show character-  
istic landscapes. Matilda Browne's  
group of sketches, including her "Year-  
lings" are good studies of cattle. H. R.  
Poore's work is well beyond the usual.  
Iris Andrews Miller, of Detroit, a first  
exhibitor this year, shows a still life,  
"White Snapdragons," of conspicuous  
freshness and vigor. Charles Bittinger's  
"The Old Wall Paper" is one of the  
unique pictures, detailed and decorative;  
"The Hill Farm" by Ann Crane is a  
fresh note among the landscapes. Wil-  
son Irvine's "Morning at the Pool" is a  
delicate tapestry of light and air, shim-  
mering green of new woods with two  
nudes showing silver-white among  
them. An eerie fantasy named "The  
House of Myrtis' Grandma" is by H.  
Van Buren Magonigle.Ivan G. Olinsky has sent a suavely  
painted canvas called "The Hostess" and

## Williams &amp; Sutch

Old and Modern Pictures

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Charles Bittinger exhibits a Colonial  
belle, in the costume of the period, play-  
ing an old-fashioned spinnet. William  
Chadwick shows a well-painted ballet  
girl. Oscar Fehrer is well represented,  
as is also Henry Bill Selden with a large  
canvas entitled "Girl Sewing." The  
Dutch stable interior by Carleton Wiggins  
is one of the best sheep pictures  
that have come from his brush, and Wil-  
liam H. Howe shows skill in the paint-  
ing of cattle. A number of pictures not  
only interest art lovers but have a spe-  
cial attraction for sportsmen. In this  
category are Harry L. Hoffman's picture  
of duck hunters called "The Last Half  
Hour," Henry R. Poore's "Steeplechase,"  
and Percival Rosseau's hunting dogs.  
These latter might almost be described  
as portraits, so thorough is this artist's  
knowledge of canine anatomy and ex-  
pression.Even a brief summary must include  
Charles Ebert's "Winter Sunset," Wil-  
son Irvine's "Cottage in England,"  
Frank Bicknell's "Rogee Lake" and  
Clark Voorhees' "Honeysuckle and  
Roses." Among the many others should  
be mentioned Ernest Albert, Lucien  
Abrams, Platt Hubbard, Clifford Gray-  
son, Frank V. Du Mond, John F.  
Stacey, E. Maxwell Albert, and Bessie  
Potter Vonnoh, who shows sculpture.

## Radicals Still Rule Woodstock

WOODSTOCK—The Woodstock Art  
Association is holding its second exhi-  
bition of the season until Aug. 19, to  
be followed by an exhibition of craft-  
work. There are about eighty pictures  
and sculptures and on the whole the  
exhibition shows an improvement over  
last year's, particularly the still life.The radicals are still in the ascen-  
dancy here. George Bellows sends a por-  
trait instead of a prize fight. "Lady  
Jean" is lovely in its color scheme of  
blue. The texture of the silk dress is  
admirably painted. "Lydia" by John  
Carroll is a strong piece of painting.  
Rudolph Tandler's portrait of his daugh-  
ter, Verna, is well studied and a fine  
likeness.Among the landscapes, Clarence Bol-  
ton has a small, but joyful scene of a  
brook. Birge Harrison's peaceful even-  
ing marine shows his usual feeling for  
atmosphere and beauty. Leon Kroll's  
landscape has charm. The floral pieces  
by E. H. Macomb, Paul Rohland and  
Henry Mattson are good in color and  
well painted. Eugene Speicher and  
Arnold Wiltz contribute sketches of the  
nude.Alfred Hutly shows his usual ability  
to make etchings artistic and beautiful.  
Charles Rosen, Andrew Dasburg and  
Carl E. Lindin are among other exhi-  
bitors.There are a few pieces of sculpture.  
One a fine piece of relief by J. L. Banks,  
entitled "Rodeo," shows what this artist

## ART IN AMERICA

The following important illustrated Articles  
dealing with PICTURES AND WORKS OF  
ART IN AMERICAN COLLECTIONS, both  
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LONDON:—17 Old Burlington Street, W. 1.really can do. Warren Wheelock is at  
his best. His bronze statuette "Adoles-  
cent" was sold. J. B. Flannagan, Myra  
Carr, Marre Felden, Paul Fiene and  
others are represented.It is a happy idea that the last week  
of each month is given over to displays  
of the arts and crafts.

## Nantucket Artists Exhibit

NANTUCKET—Nantucket artists  
are holding their summer exhibition in  
the Easy Street Gallery, which has just  
been completed by Mrs. Henry Lang.  
The exhibition is managed by Miss May  
Congdon, who made last year's exhibi-  
tion a financial success.Among the exhibitors who have  
shown here before are Robert B. Harshe,  
Henry S. Eddy, Tony Sarg, Frank Swift  
Chase, Katharine N. Lynn, Edgar W.  
Jenney, Helen Reed Whitney and Philip  
R. Whitney. Two newcomers whose  
pictures add distinction are John P.  
Benson and Harriet Lord. Miss Lord  
has painted the salt marshes with the  
town in the distance. Mr. Benson is  
represented by three pictures of as many  
generations of ships. Henry S. Eddy  
shows a severely quiet-toned rendering  
of fishing boats on a foggy morning,  
one of the best pictures of the island yet  
painted. Mr. Harshe's landscapes are  
of France and Nantucket. Frank Swift  
Chase occupies an important position  
with his big canvas, "Mountains, Octo-  
ber."R. Bruce MacDougall's pictures of  
boats and beach are to be found in a  
water-color section including Katharine  
Lynn's "Clock Tower," Edgar W. Jen-  
ney's interiors and exteriors of old  
houses, and Nantucket landscapes by  
Emma H. Van Pelt. Variety is supplied  
by Agnes I. Lodwick's brilliant still lifes,  
a portrait by Alice R. Shinn, a North  
Carolina landscape by Mrs. Lang, and  
some undersea studies of fish by Marion  
D. Freeman. There are sketches from

"The Tow-Horse."

by N. H. J. Baird, R. O. I.

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the water front by Richard G. Ellinger, and pastels of the moors by Annie Barker Folger, and other works by Susan W. Hildreth, Alice L. Sand, Eliza V. Haigh, Elizabeth Saltonstall, Agnes Bacon, Elizabeth T. Delano, M. S. Hallowell, Lois E. Burrell, H. C. Smith, Nina Macgregor, Julia B. French, Phoebe H. Whitman, Mary L. Tarleton, Sue Cory Guenther, Thalia Clark, Ruth H. Sutton, James T. Hannan and Bernard V. Carpenter.

Katharine N. Lynn has shown water colors from Nantucket and St. Augustine, also portrait drawings and pencil sketches, at the Candle House Studio, and Helen Reed Whitney and Philip R. Whitney exhibited oils and pastels augmented by crayon portraits by Mrs. Whitney in the small gallery of the Chopping Bowl.

#### Several Exhibits in Newport

NEWPORT—Newport is just now the scene of several art exhibitions of importance. At the Art Association is the annual exhibition of paintings, and in the same gallery is a showing of hand-wrought silver by Georg Jensen. One of the outstanding paintings is Wayman Adams' portrait of Joseph Pennell and his wife.

Julius Rolshoven has two striking paintings, one of which took the Richard Greenough prize. Louis Kronberg has sent "A Spanish Dancer," Louise Lyons Hustis, a fine portrait study, "Venetia." Gladys Braumgan shows a beautiful still life, Charles Bittinger a fine study of the New York University Club library. John Folinsbee's "Melting Snow" is one of his best. Joseph Pearson, Jr., exhibits his prize-winning "Twins." Anna Shapleigh Garrett's "Dot" is one of the best things shown here. Albert Rosenthal's "Blue Hat" attracts much attention and deserves it.

Portraits of well-known persons were exhibited at the Art Association beginning Aug. 13 by F. Enid Stoddard, English miniaturist.

At the Hill Top Inn, H. Devitt Welsh is showing a large number of oils, water colors and prints. Martel, of Belgium, has many of his paintings here. Paul Gill, a fine water colorist, is also well represented.

#### Display by Marblehead Artists

MARBLEHEAD, Mass.—The Marblehead Arts Association, of which Orlando Roulund is president, held its first annual exhibition from Aug. 4 to 16 inclusive. Ninety-three exhibits included paintings, sculpture and architecture.

Among the exhibitors were Henry T. Keasbey, who showed cattle pictures; Francis B. Crowinshield, Southern landscapes; Francis J. F. Flanagan, marines and shore scenes, and John P. Benson, architect, a large oil painting of a yachting scene. Mr. Benson is the brother of Frank W. Benson, famous for his pictures of bird life. Mr. Roulund exhibited moonlight and landscape views, and also pictures of local characters, notably the poet-postman of Marblehead, Wallace Reed.

Other exhibitors included Louise Snow, C. H. Snow, Frederick Sisson, Mary B. Titcomb, Randolph Brown, S.

B. Duffield, Arthur Kelley, J. Selma Larsen and William Aldrich.

The result of the loan exhibition of early Marblehead portraits, shown at Legion Hall here under the auspices of the Marblehead Arts Association from July 24 to July 31 inclusive, has been the photographing of ten of the portraits for the Frick Art Reference Library in New York. This was the first time that Marbleheaders had taken the portraits of their ancestors from their old houses to show in public.

#### The American Landscape Painters

GUILFORD, Conn.—Motorists from thirty-three states visited the first exhibition of the American Landscape Painters, held in the large galleries of the new school building here last August. The present exhibition of 100 specially selected paintings and one bronze statue will continue through August. It is a coöperative artists' show under the management of G. L. Berg and Charles D. Hubbard. The following artists are represented:

G. L. Berg, Louis F. Berneker, Murray P. Bewley, Carle J. Blenner, John F. Carlson, Eliot Clark, John E. Costigan, Charles C. Curran, Franklin De Haven, Frank K. Detwiler, Edward Dufner, Henry S. Eddy, George Pearse Ennis, Nicolai Fechin, John F. Folinsbee, Howard Giles, A. H. Gorson, W. Granville-Smith, Charles D. Hubbard, F. L. Hutchinson, Louis Kronberg, Richard M. Kimbel, Ernest Lawson, Harry Leith-Ross, Hayley Lever, Frederick Mulhaupt, G. Laurence Nelson, G. Glenn Newell, Robert Nisbet, Hobart Nichols, Spencer Nichols, C. R. Patterson, Arthur J. E. Powell, Charles R. Reiffel, Orlando Roulund, Chauncey F. Ryder, G. J. Stengel, H. Vance Swope, Will Taylor, Charles Vezin, Edward C. Volkert, Bonnie MacLeary and Leon Kroll.

#### Show by Long Island Artists

PATCHOGUE—The Society of Independent Artists of Long Island, recently formed, has changed its name to the Associated Artists of Long Island. The first exhibition was given in the rooms of the Patchogue Sorosis, ending Aug. 7. Among the exhibitors were Frank Guthridge, Jr., Melita Blume, Raymond Perry, Dorothea Rea, Caroline M. Bell, Julia Wickham, Leon Foster Jones, Mrs. Lawrence Wright and Miss Persis Stevens Wright.

#### Seattle Show for Tourists

SEATTLE—A summer exhibit of painting, with a few sculptures, by local artists, now on display at the Fine Arts Gallery, has been arranged to show tourists the natural beauties of the Puget Sound country as seen by artists. The exhibit will be open until Aug. 31. The fine Arts Society has provided a lecturer, Mrs. Katherine B. Baker, who will discuss the show.

Among the artists represented are John Butler, Walter Isaacs, Mark Toby, Ambrose Patterson, Madame Du Casse, Paul Gustin, Edgar Forkner, Mrs. Irma S. Merriam, O. L. Hohnstedt, Helen N. Rhodes, Kathleen Houlihan, Mrs. Jeanie Walter Walkinshaw, Madame Sumbardo, Clark Allen, Alice Carr, Victor Alonzo

Lewis, James A. Wehn, John Ely, Morgan Padelford and Z. Sonnichson.

#### Reid, Sandzen and Jacobson

COLORADO SPRINGS — Robert Reid held a large one-man show at the Little Theatre, Broadmoor Hotel. Work from all periods of his career was shown, including some of his most recent landscapes from the Pike's Peak region, and several nudes.

Birger Sandzen and Oscar B. Jacobson held a joint exhibition. Sandzen showed oils, water colors and lithographs mostly of motives from the Pike's Peak region with a sprinkling of Swedish subjects done on his recent vacation in the Scandinavian countries. Mr. Jacobson's work is for the greater part exotic, subjective impressions of the desert lands of Arizona and New Mexico.

#### Ferargil's Joins the Other Art

##### Galleries in Uptown Movement

Latest of the art firms to establish themselves on 57th St. is the Ferargil Galleries who have leased the first floor and basement at 37 East 57th St. and are arranging the premises as the most original sculpture gallery in town in addition to galleries for paintings and drawings.

The sculpture gallery, which is in the basement, is 30 by 20 feet, and is fitted with equipment for exhibiting fountain sculpture, while the walls have niches for sculpture. On this floor is to be a room 20 by 20 feet for displaying wrought iron work and lamps now shown in the Ferargil Studios.

The first floor of the new establishment, which F. Newlin Price says will be ready about Sept. 1, is to have a painting gallery 20 by 30 feet and a gallery 16 by 40 feet for drawings. Two small rooms for showing pictures and drawings privately are also to be on this floor. The new galleries will be opened in the fall with an exhibition of paintings by Arthur B. Davies and A. P. Ryder and sculptures by Hunt Dielerich, Alfred D. Lenz and Mrs. Harry Payne Bingham.

Work on the interior fittings of the new building of Frederick Keppel & Co., 16 East 57th St., is progressing to the point where it is likely this firm will be established there in September. Since where only two of the first floor galleries are completed and where a few paintings are hung. The end of August will probably see the completion of all the interior furnishings at these galleries.

#### Messrs. Levy and Young Return

First of the local art dealers to return from their annual trips to Europe are Messrs. John Levy and Howard Young. Mr. Levy spent several weeks in England, France, Belgium and Holland. Mr. Young, soon after his return, went to the Wisconsin lakes to fish.

## PICTURES BY OLD MASTERS



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## CHEMISTS SUPERVISE MAKING OF PAINTS

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the Improvements of the New  
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All artists who use paints will be interested in the recent development of the Devoe & Raynolds Company which, after a career of 170 years, has been taken over and reorganized by its younger employees. To insure the traditional high quality of pigment, expert chemists have been installed in completely equipped laboratories of the latest type, and many other innovations have given the company increased business and prestige.

Paint stores have been made more attractive for women and one has been established on 42nd St. near Fifth Ave. This and several other retail establishments are on a par, in neatness and general attractiveness, with jewelry stores. Paints for interior decorating are put up in packages so that no more of an odor of paint is discernible than in the case of pigments in tubes which are sold to artists.

Among other improvements were the adoption of a cost-accounting system, the balancing of sales by a new method of stimulating sales of paints for in-

terior decorating and for furniture in the winter months, and the expenditure of five times as much for advertising as was spent under the old management. Sales doubled in five years, there are twenty distributing warehouses instead of eight, and two companies, one Eastern and one Western, have been combined into one organization.

It was on July 1 when the sixteen young employees who had been responsible for the progress of the company bought control, that they decided to centralize the management.

#### Sotheby Library Sells High

LONDON—High prices were paid at the sale of the library of Eaton Hall, North Haunts, the property of Colonel H. G. Sotheby. The auction was held at the establishment of Sotheby, Wilkinson & Hodge. Dr. Philip Rosenbach paid £3,100 for two Caxtons, bound in one volume—"Chronicles of England," dated 1480, with 181 leaves, complete, and "Description of Britain," dated 1480, with twenty-eight leaves. A good copy of the first issue of the first edition of Walter Bigge's "Summarie and True Discourse of Sir Francis Drake's West Indian Voyage," dated 1589, with four large maps, accompanied by English text on separate slips pasted at the foot of each map, was bought by Messrs. Quaritch for £1,500, a record price for this book.

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## THE ART NEWS

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## ART AND THE PARK

Although Mayor Hylan, his associates in the municipal administration, and civilian friends of the plan to erect a group of buildings in Central Park devoted to art and music, have been defeated in their aims by the "Save the Parks" advocates it is reassuring to learn that the plan itself has not been abandoned. After announcing that the Central Park site would be given up owing to the possible length of time it would take to acquire possession of that land through legislative action the Mayor stated that civilian friends of the scheme were as firm as ever in their resolve to build the group if the city would provide a site elsewhere, and had offered to provide the funds for the structure.

It was also stated that a new site had been selected south of 59th St. between 6th and 7th Aves. This is in a neighborhood for long closely associated with these two arts through Carnegie Hall and the Fine Arts Building. If the proposed art and music group is built on the site announced by the Mayor it will add much to the permanency of 57th St. as the art center of America, a reputation it has now won chiefly through the establishment of so many dealers' and art auction galleries on that Bond St. of New York.

Of course this is only half way through the campaign waged by the "Save the Parks" advocates against any art invasion of Central Park. They yet have to kill the plan for the erection of a World War Memorial there before they will be happy warriors. It is fortunate that these campaigners tacitly accept the presence of the Metropolitan Museum of Art in Central Park; yet who knows but that if they win another victory in the fight against the plan to honor our soldier dead the flush of conquest may not embolden them to move against even the Metropolitan? The Museum is a large and formidable edifice, yet the late war showed us that fortresses considered impregnable went down before modern artillery. And we know to our cost that the "Save the Parks" army has no end of weapons and ammunition.

## JOHN QUINN'S COLLECTION

It is fitting that the chief artistic bequest of John Quinn, art collector, should be of an international character. His will, just filed, gives to the Louvre Seurat's "Circus," one of the greatest works, and the latest, of that painter. His great accumulation of paintings, sculptures and art objects is to be dispersed at the convenience of the executors. The portraits of Mr. Quinn, by Augustus John and the late John B.

Yeats, are to become the property of the residuary legatee, Mr. Quinn's sister, Mrs. W. B. Anderson, of New York, and their ultimate disposition will be for her to determine.

Although Mr. Quinn, from the time of the Armory Show, was generous in lending his pictures to exhibitions, even experts in New York had very little detailed knowledge about his collection as a whole. There has been widespread curiosity on the subject, and the exhibition, which will precede the sale, should make a wide appeal. Since 1913, when the Modernists were shown, in this city, Chicago and Boston, many of them, including of course Cézanne, Gauguin and Van Gogh in particular, have found their way into the public museums and into such collections as that of Miss Lizzie Bliss of New York. It was largely through the lead given by Mr. Quinn as a collector that other painters like Picasso, Matisse, Derain and Segonzac became familiar at shows in some of the galleries on and off Fifth Avenue.

Redon, a highly individual painter, who had only begun to be widely recognized at the time of the Armory affair, is well represented in the Quinn collection. Mr. Quinn also had some of the finest works of Augustus John, including "The Way Down to the Sea," which was the sensation of the year when first shown in London. In collecting paintings and sculptures Mr. Quinn followed the same line that he had pursued in getting together the great collection of books and manuscripts which was sold early this year. Most of the objects did not need pedigrees because they were either bought in the studios, or were only one step away from the studios when obtained. The collection is very rich in water-colors, drawings, lithographs and etchings.

Among the drawings are works by Greco and Ingres, and of other old masters who are in particular favor with the Modernists. One picture which the French would undoubtedly like to see returned to Paris is the "Decapitation of John the Baptist" by Puvis de Chavannes, which has been familiar to visitors to the Metropolitan.

Works of the sculptor, Brancusi, and the most striking things done by the naive Henri Rousseau, are in the collection. A bronze Javanese head by an unknown sculptor has an ambiguous smile which is said to be more subtle than that of the Mona Lisa. The Chinese sculptures are varied, while the wood carvings by negro artists are among the best examples. If the art catalogue becomes as well known as the book catalogue is now, Mr. Quinn will have left two striking monuments to his zeal as a collector.

## New Catalogue of Prints Issued

LONDON—A particularly excellent illustrated catalogue of engravings, etchings and woodcuts by old masters and modern artists has been issued by the firm of Craddock and Barnard of 17 Church Road, Tunbridge Wells. They have made an admirable collection of work of the early German and Flemish schools, of the later French masters and also of such comparatively modern men as Whistler and Wyllie. Included among the illustrations is one of a splendid impression of the St. Eustace of Dürer, and also a magnificent landscape by Rembrandt on paper bearing the watermark of the Arms of Amsterdam.

## Ship Model Society to Exhibit

The Ship Model Society, whose members are interested in collecting miniature reproductions of old-time sailing vessels, or designing and building them, are planning a large exhibition for this winter, to include non-members. For particulars the intending exhibitor is asked to write to Henry B. Culver, secretary, 36 West 44th St.

## School of Design Cancels Debt

At the meeting of the trustees of the New York School of Applied Design for Women, John H. Fry was elected a trustee, and the treasurer was authorized to cancel the debt of the school, which was \$140,000. Over 300 students were placed in positions during the year.

## Popular Prizes in Frankfurt

FRANKFORT—The Kunstverein in Frankfurt-on-Main has adopted the American system of letting each visitor vote for what he considers the best picture in the exhibition. Prizes will be given to the five artists obtaining the highest number of votes.

## STUDIO NOTES

William J. Aylward, marine painter and one of the official artists attached to the A. E. F. in the World War, has returned to New York after an absence in France of four years.

Ossip L. Linde is giving an exhibition of some of his recent European paintings in his studio in King St., Westport, Conn.

Harry K. Beig, of Chicago, won the Paris prize for 1924 awarded by the Society of Beaux Arts Architects. It amounts to \$3,000 and will entitle the winner to admission to the advanced class at the Ecole des Beaux Arts in Paris as well as two-and-a-half years' residence in that city.

Nancy Cox McCormack returned to New York from Italy on Aug. 11 for a brief visit to this country and to prepare for an exhibition of her sculptures which are to be shown in the Jacques Seligman Galleries in the fall.

William Starkweather is spending July and August in France and Northern Italy.

Alta West Salisbury is sketching in the forest of Fontainebleau.

Malvina Hoffman recently completed a heroic group of two male figures representing England and America for the entrance to the new Bush House on King's Row in London, owned by Irving T. Bush, of this city. The clay figures are six feet high but when reproduced in stone in England will be double this size. The group is to stand sixty feet from the street level.

Mrs. Ripley Hitchcock, president of the Art Center, recently read a paper in the auditorium at Chautauqua on "Art as a Personal Responsibility." She also spoke before the Garden Club of Rochester on the work of the Art Center. Her three weeks' motor trip included Cornish, N. H., Stockbridge, Mass., and the art colony at Woodstock.

Louise Upton Brumback, who sold two pictures to B. L. Winchell before she left New York for the summer, found a purchaser also for her "Good Harbor Beach" in the show of the Gloucester Society of Artists.

Louis Endres is in Italy. He has been to Pompeii, Palermo and Naples and is enjoying the scenery and the galleries.

Percy Ives is spending the summer at Manitou Heights on Manitoulin Island, Ontario. Mr. Ives is working on another historical painting, "The Last Stand of Tecumseh," the Shawnee Indian chief at the Battle of the Thames in 1813, near Chatham, Ont. It is destined for a Detroit club.

Anna Milo Upjohn has reached Siam in her world tour, during which she is making drawings of children of all lands. Miss Upjohn was a guest of Prince Amarodhat, head of the Siamese Red Cross.

Catherine Wheeler, English sculptor, has modeled the famous race horses Black Gold and My Own and they will be cast in bronze. My Own is the property of Admiral T. Grayson, and Black Gold belongs to Mrs. R. M. Hoots, of Tulsa, Okla.

Barry Faulkner, mural painter, followed the execution of an important commission in Rome with an extended tour, recently completed, of Egypt, Greece, Turkey, and France.

Charles P. Gruppe was represented by an exhibit of twenty-one paintings during July in the Carnegie Public Library, Fort Worth, Tex.

On his trip to Europe aboard an English steamer Robert Logan hung an exhibition of his etchings in the smoking room. The display was visited by many passengers.

Ellen Dunlap Hopkins has just finished on overmantel, a floral subject, for the residence of Mr. and Mrs. Walter Wayne, of Greenwich, Conn. A reception was held at the unveiling.

Clinton Peters recently visited the Academie Julien, thirty-six years after his student days. The Pathé company took a moving picture of Mr. Peters at an easel, surrounded by twenty-five students who had studied with him in New York. The picture will be shown in American theatres entitled "Life in the Latin Quarter." Mr. Peters will exhibit portraits at Ainslee's in October.

Maurice Fromkes has returned to New York after four years' absence in Spain. He will occupy his old studio at 51 West Tenth St., but is visiting in Tarrytown with Mrs. Fromkes for the rest of the summer.

## Western Museum Directors Elect

BERKELEY, Cal.—At the annual meeting of the Western Association of Art Museum Directors, William A. Bryan, of the Los Angeles Museum, was elected president; H. M. Kurtzworth, director of the Kansas City Art Institute, vice president, and Samuel J. Hume, director of the Greek Theatre at the University of California was reelected secretary-treasurer. Plans for the assembling of a collection of water colors by Western artists were formulated and will soon be announced.

PAINTINGS SOLD BY  
DUKES AND OTHERS

Works from Westminster, Marlborough and Clarendon Collections Among Sales at Christie's

LONDON—At the dispersal, in July, of the Duke of Westminster's pictures at Christie's, the duke withheld his Dutch paintings, and many others of his most cherished works, but Italian, Spanish and Flemish and French old masters were represented. One explanation of the bids received on some of the large pictures is that many householders are now seeking smaller pictures to fit into dwellings of lesser size than were occupied, as a rule, by picture buyers in years past.

Along with Westminster's paintings were sold works of art belonging to the Earl of Clarendon and others. At a later sale pictures and drawings that were the properties of the Duke of Marlborough and others were dispersed at Christie's. Here are some of the notable prices at the Westminster sale:

|   |        |
|---|--------|
| "The Holy Family with St. John," Fra Bartolommeo; Glen                          | £94    |
| "The Madonna and Child with Saints," Bellini; Marshall                          | £273   |
| "The Virgin and Child Enthroned," Memling; Bachstiz                             | £1,837 |
| "The Meeting of Jacob and Laban," Murillo; Hilberd                              | £399   |
| "St. John with the Lamb," Murillo; Colnaghi                                     | £1,312 |
| "The Infant Christ Asleep," Murillo; Leggatt                                    | £325   |
| "The Repose of the Holy Family," Poussin; Smith (Wildenstein)                   | £6,510 |
| "The Israelites Returning Thanks," Poussin; Martin                              | £462   |
| "Infantile Pursuits," Poussin; Colnaghi   | £735   |
| "The Virgin with the Sleeping Child and St. John," Raphael; Leighton            | £99    |
| "The Madonna and Child with the Infant St. John," Raphael; Holland              | £136   |
| "St. John Preaching in the Desert," Guido Reni; Turner                          | £57    |
| "The Adoration of the Shepherds," Reni; Leighton                                | £42    |
| "Diogenes," Ribera; Rothschild  | £75    |
| "The Three Marys at the Sepulchre," Salvatore Rosa; Leighton                    | £19    |
| "A Gentleman and His Wife," Rubens; Leighton                                    | £546   |
| "The Infant Saviour with St. John," Rubens; Tooth Bros.                         | £57    |
| "The Madonna and Child with St. Elizabeth and Angels," Andrea del Sarto; Blaker | £162   |
| "Portrait of Contessina Mattei," Del Sarto; Blaker                              | £357   |
| "The Adulteress Before Christ," Titian; Maitland                                | £210   |
| "The Tribute Money," Titian; Durrant  | £21    |
| "The Virgin and Child with St. Catherine," Van Dyck; Colnaghi                   | £3,150 |
| "The Feast of the Levites," Veronese; Vicars                                    | £157   |
| "The Annunciation," Veronese; Buttrey   | £357   |
| "The Four Evangelists," Rubens; Mason   | £682   |
| "The Israelites Gathering Manna in the Desert," Rubens; Mason                   | £682   |
| "Abraham Receiving Bread and Wine from Melchizedek," Rubens; Mason              | £1,050 |

EARL OF CLARENDON'S PICTURES  
"A View of Nimeguen," Van Goyen; Colnaghi  
"A Village on a River," Van Goyen; Goudstikker  
"Two Men Conversing," Rembrandt; Willis

"The University of Leyden," Van der Heyden; Leggat  
"Fox Hunting," J. N. Sartorius; Sulman  
"Northumberland House, Charing Cross (a pair)," Canaletto; A. Tooth  
"A Saddled Horse Before an Inn," Cuyper; Harper  
"A Woody Lane," Gainsborough; Noble  
"Portrait of Lady Bernard," Beechey; Agnew  
"The Minuet" and "A Fête Champêtre," (a pair), Watteau; Colnaghi

OTHER SALES  
"The Ferry," Daubigny (Duke of Marlborough's collection); Farquhar  
"Asters in a Glass Vase," Fantin-Latour; Templeire  
"A Turkish Boatman," Lord Leighton; Sampson  
"The Eve of St. Agnes," Holman Hunt; Templeire  
"La Ronde de Nymphes," Corot; Duncan  
"The Edge of a Wood," Corot; Raeburn  
"Regnard in His Studio," Meissonier; Mason  
"The Anglers," Lhermitte; Sampson  
"A Souvenir of Dordrecht," Jacob Maris

£1,365

## The Princess Royal and Others

## Dispose of Their Old Masters

LONDON—When royalty sells pictures there is more than ordinary interest in an auction at Christie's. Fifty old masters belonging to Louise, princess royal and Duchess of Fife, were the leading feature at a sale in the third week in July. Pictures and drawings from other sources were dispersed on the same day, and the total for the day was £49,377. Of this sum, £13,577 went to the princess.

The principal items, their purchasers and the prices paid at the sale of the paintings of the princess were:

|  |        |
|--|--------|
| "Portrait of an Ecclesiastic," The Master of the Altar of St. Bartholomew; Buttery | £1,890 |
| "A Philosopher," Quentin Matsys; White-man   | £892   |
| "Portrait of a Spanish Girl," Murillo; Vickers                                     | £84    |
| "Portrait of Eleanor Gwynne," Lely; Leggatt  | £78    |
| "Portrait of James Duff, Fourth Earl of Fife," Raeburn; Taylor                     | £1,522 |
| "Portrait of Jane, Duchess of Gordon," Reynolds; White                             | £1,155 |
| "Portrait of Lady Mary Coke," Reynolds; Mitchell                                   | £5,040 |

Other sales included the following: "The Flute Player," Van Dyck, the property of Miss Clara Montalba, was bought by Mathews for £651; from the property of Thomas Bodkin, Dublin, F. Sabin purchased "A Pieta" by Quentin Matsys for £4,095; from the property of A. H. Glen-Coats, Hoppner's portrait of the Hon. Mrs. Augustus Phipps was sold to Clements (for Knoedler's) for £2,940; the same purchaser acquired

from Col. Commandant H. E. ap Rhys Pryce, Raeburn's portrait of Miss Davidson Reid for £3,465; from the estate of Col. H. H. Mulliner, Reynolds' "Portrait of a Lady," said to represent Lady Diana Beauclerk, was bought by Willman for £3,885; from the Fitzpatrick trust, Guardi's "Piazza of St. Mark's, Venice," went to Smith for £2,205, Van Ruisdael's "A River Scene," to Colnaghi for £1,732, and Reynolds' "Venus and Cupid" to Gooden and Fox for £2,520.

## Salons of America Plan Three

## Shows With Unique Features

Three exhibitions instead of one will be given in the course of the coming season by the Salons of America, of which Wood Gaylor is president. It is announced that the show which closed on May 31 was so successful that the society, with the cooperation of the Anderson Galleries, will now offer a program which it believes "has never been equalled by any art organization in New York."

The three exhibitions will continue for three weeks each, and any member will be enabled to show at least six works during the season at a comparatively small cost. As in the last display, the Anderson Galleries will have full charge of the hanging and sales. The exhibits will be shown in daylighted galleries.

The first show, Oct. 1 to 18, will comprise etchings, lithographs, wood blocks and linoleum prints, water colors, monotypes, drawings in black-and-white or color, pastels, and small sculpture not over ten inches high suitable for showing in lighted glass cases. There may be two exhibits from each member.

The second exhibition, Dec. 3 to 20, will comprise objects in any medium in three classes. In class 1, the valuation will be \$10 to \$25; in class 2, \$30 to \$50; in class 3, \$60 to \$100. Not over one work in each class may be shown by any exhibitor. Each exhibitor is requested to send a small Christmas tree ornament or gift of his own making to be hung on the Christmas tree in the gallery. These gifts will be presented by Santa Claus to those who have made purchases.

The third exhibition will be the annual spring salon, May 4 to May 23. One original work in any medium may be shown, except sculpture, of which two not higher than three feet may be accepted from an exhibitor. The fee for the first show will be \$6; for the second, \$1 to \$3, and for the third, \$8.

## Good Prices at Graupe's Sale

BERLIN—An auction of MSS., incunabula, books of the XVth century to the XXth, and de luxe publications was held at Graupe's. There was much interest in spite of the great depression felt throughout the art world. "Doctrinal de los Caballeros," 1487, by Alfonso de Cartagena, was sold for 1,090 gold marks, Pere Tomie's "Historias y Conquestas de Catalunya," 1495, brought 1,450. There were three other sales above 1,200 gold marks.

## OBITUARY

## JOHN QUINN

John Quinn, collector of art, manuscripts and first editions, and a lawyer, who had played a prominent part in legal matters relating to art, died at his apartment, 58 Central Park West, July 28. He was in his fifty-fifth year.

Mr. Quinn was among the promoters of the International Exhibition of Modern Art at the Seventh Regiment Armory in 1913, and he helped to bring about the exhibition of post-impressionist art at the Metropolitan Museum in 1921. As a lawyer he advocated the removal of all duty on modern works of art. He was voted an honorary fellow for life by the Metropolitan Museum for "services to free art."

Among the manuscripts he purchased were those of Joseph Conrad at a time when the author was little known. His art collection included paintings of Seurat, Rousseau, Picasso, Derain and Matisse. He was one of the early admirers of the sculpture of Brancusi.

## ALBERT BRUCE-JOY

Albert Bruce-Joy, sculptor, died at his residence in Surrey, England. Among his many works are several in Westminster Abbey, the bust of Chauncey Depew in the Lotos Club, New York, and the Ayer lion in Lowell, Mass. The artist was a native of Dublin. Many of his public works are of colossal size. One is the bust of Lord Morley presented to that statesman in 1918 by his friends in India in honor of his work as British Secretary of State for India and given by Lord Morley to the National Liberal Club.

## HARRY DAVIDSON

Harry Davidson, wood engraver, died at 320 West 18th St., on Aug. 11 in his sixty-seventh year. He was born in Philadelphia. He came to New York when he was twenty-one and for twenty-five years was with the Century Company and after that, until he retired a year ago, was art critic of *Vogue*. He was a member of the Salmagundi Club.



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## LONDON

The season is drawing to its close with a great blaring of art trumpets and a vast assembly of art shows, some of which have been reserved for late July as a sort of "bonne bouche" for a London crammed to overflowing with visitors. Even sculpture is taking advantage of the occasion to exhibit itself just now in several different galleries, the Fine Art Society, 148 New Bond St., W., being occupied with a Mestrovic show. Since his first exhibition nine years ago at the Victoria and Albert Museum when he seemed to herald a new era in sculpture and exemplify a new artistic creed in wood and stone, much water has flowed beneath the bridges; followers and plagiarists have risen and we have grown accustomed to that which in 1915 was an entirely fresh gospel for us. There is less that is eloquent of the fierce patriotism that inspired the heroic monuments with which we first made his reputation and more of the catholic mysticism that speaks from the various studies for piteas and sorrowing angels. There is yet another side to his character that is embodied in the tender marble figures of women enwrapped in a sort of veiled beauty, as if some mysterious subtlety that baffles expression were concealed beneath the folds of their draperies. What strikes one most about the sculpture as a whole is the curious dignity that emanates from each piece, a dignity that is quite spiritual in its significance.

Another sculpture exhibition is that of the Danish artist, Professor Utzon Frank, at the Leicester Galleries, where the Gauguin show is perhaps stealing a

little of the thunder that should rightly belong to the sculptor. Frank is an artist who has obviously been brought up on the classic tradition but who has had the talent to enable him to depart from it while still exploiting that in it which best suits his purpose. There are works in this exhibition which are entirely in the spirit of the quattrocento, to wit, a bronze of St. Michel and a girl's head which has all the simple charm of a Donatello. Yet with all this feeling for the early Renaissance, there is something entirely modern about the work; even the little conventions in regard to hair and fingers (conventions which are responsible for not a little of Frank's extreme individuality), are altogether of this age. Especially is he successful in expressing the loveliness of the immature; his nudes are instinct with the spirit of youth, of inexperience, of expectancy. It is strange to turn from his statuary to the Gauguins in the next room, exotic canvases, suggestive of Polynesian ways of life and thought. The fascination of a Gauguin canvas is difficult to analyze but its effect is haunting, powerful, something not to be denied or forgotten.

As a sort of reaction after the acreage of great, sprawling portraits of society women, vulgarly ostentatious, in their display of jewels and furs, frocks and flummeries, and leaving nothing for the imagination to fill in with regard to feet and shoes, hands and rings, there has arisen of late great appreciation of a vogue originated over here by the Italian artist, Ravelli, whose delightful little portrait of Mrs. Shaw was an outstanding feature this year of the "Gem Room" at the Royal Academy. This

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portraitist, eschewing large canvases altogether, confines his portraits to small panels (he paints almost always on wood), scarcely a foot square, which he treats very much after the model of the XVth century portrait painters, posing his sitters in pure profile and making the small portion of the dress which appears about the shoulders subordinate to the interest of the face by treating it in the flat, after the manner, say of Piero della Francesca or Lorenzo di Credi. These portraits which are extraordinarily intimate in their effect, and at the same time curiously appropriate to the conditions under which the average individual lives in these days.

At the Tooth Galleries, 155 New Bond St., W., Leon Lhermitte (now in the eighties and no longer active) is holding what I believe to be his first independent exhibition in London. The works are mostly in pastel, but a few oils and charcoal drawings are included. He is seen at his best in his favorite themes of market women presiding over their wares in a village square, the shadows from the trees enveloping them in their soft, kindly depth and the general pleasant atmosphere of simple village life expressed in sympathetic, kindly manner. There is nothing that deeply stirs the emotions nor the imagination in these works, but they are nevertheless entirely successful in their interpretation of the everyday life of a people whose innermost character he obviously understands. In this he resembles the Dutch masters rather than those of the Barbizon school of which he has been the contemporary.

The Greatorix Gallery in Grafton St. has adopted a new line. It is holding its first exhibition of old masters, these being drawn from the collection made by Mr. Al. Nicholson. The thirty pictures have been selected with great acumen for each is a good example of its artist. It is now ten years ago since the "Judith" of Titian was shown at the Burlington Fine Arts Club and it is good to meet with it again in all its

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glowing richness of color and flow of line. Chardin's "Music Lesson" is flanked by an amusing Jan Steen, in which the painter gives rein to his humor by investing the theme of "Cincinnatus Approached by the Roman Envoys" with the prosaic practicality which no doubt invested the private life of the great patriot, as it invests the lives of all of us. Clad in all the panoply of war he is seen dispensing food to the family which his all too opulent life has borne him, retaining, one feels sure, for himself the titbits due to so distinguished a father! A fruit piece by de Heem and an interesting sketch by Gilbert Stuart for a portrait of George Washington are among the unusually intriguing selection.

One of the July exhibitions was that of A. O. Lamplough's water colors of Egypt, held at the Klackner Gallery, 20 Old Bond St. These cleverly captured the atmosphere of the East and gave a vivid impression of the color and light

that invests desert and buildings. The artist has a really original and individual point of view.

One of the most attractive of the exhibits in the Palace of Industry at Wembley is one organized by the firm of Waring and Gillow, who have there arranged a display of furniture and furnishings which exemplify the way in which the traditions of the antique can be brought into line with modern conditions. The records of this famous firm date back to the time "before we acquired Canada or lost America" when one, Robert Gillow, a humble joiner, started business as a carpenter in the year 1695. From that time to this the reputation for fine craftsmanship has been loyally maintained, and even an influence on current design has been wielded. An interesting illustrated brochure dealing with nearly three centuries of activity has been issued by the firm as a souvenir of the Wembley exhibit.

—L. G.-S.

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### BERLIN

Frescoes by Prof. Max Slevogt, improvised years ago in an open garden pavilion, have been transferred with great precaution and care to the Kronprinzenpalais, where they are exhibited together with a number of drawings and water colors by the artist. The value of these frescoes lies in the spontaneity and improvisation of the conception, which coincides so splendidly with this artist's light and sprightly manner. A protest entered by the Academy of Fine Arts hindered the display of a number of canvases by Professor Slevogt intended to round out the show. Differences and controversies between the management of the National Gallery and the Academy are due to a diversity of opinion concerning the value of certain modern pictures acquired by the latter.

The print room of I. B. Neumann arranges a little, though very attractive, exhibition of engravings and water colors by the Belgian painter James Ensor, which will be followed later by paintings by this artist. Especially good are the prints "Sermon on the Mount," "Christ's Entry into Jerusalem" and "Christ on the Sea."

At Möller's an exhibition of pictures taken from the stock of the gallery is of great interest. Otto Müller, Christian Rholf, Partikel, G. Mosson, Schuch and Leistikow are among those represented.

### VIENNA

The Viennese architect Josef Hoffmann has just returned from Paris, where he made plans for the exhibition of Austrian arts and crafts for the great Parisian show in 1925. A pavilion will contain a representative display while the halls of the Boulevard des Invalides will house several modern interiors, examples of Vienna's renowned art of decoration.

The peace treaty of St. Germain requires that Austria give up objects of art in her possession which are related to the art or culture of another country. Roumania claims archeological excavations from Bukowina and a prayer book from Gura-Humora. Austria will obtain in exchange several pictures of the XVth and XVIth centuries of German origin.

The Friends of Art have arranged an exhibition of works of the Renaissance period. A great number of works by Pisano, Carpaccio, Cima, Dosso Dossi, Crivelli, L. Lotto, Moretto, Tintoretto, Tiepolo, Paolo Veronese and Titian, hidden in private collections, will be shown for the first time publicly.

—F. T.

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### INDIANAPOLIS

By an arrangement between Butler College and the John Herron Art Institute an art course may be elected as a part of college work and a degree be given by the college upon completion of the course. Butler students will come to the Herron Art School for their art training while pursuing the regular academic work in the college. The art school work which will especially appeal to the college students is the teachers' training course, which fits the student either for a teacher of art or for supervisor of art in the public schools, a four years' course leading to a degree.

The Herron art school's summer session at Winona Lake met with such success that it will be held annually. "The Bird Boy," a bird fountain by Myra Reynolds Richards, as a memorial to Miss Mary L. Veach, of Columbus, Ind., the commission coming from the Nature Study Club in the town, has been unveiled. Miss Veach was a great friend of the birds.

Miss Anna Hasselman, curator of paintings at the Art Institute, is spending August with friends at Castine, Me. Carl C. Graf is painting in Brown County. S. P. Baus, accompanied by his family, took a ten weeks' automobile excursion through the Southwest and to different points on the California coast.

The H. Lieber Galleries display a portrait of Miss Charity Dye, for many years an Indianapolis teacher and art patron, painted by T. C. Steele as a commission from the Parent-Teacher Association of the public school bearing Miss Dye's name.

Hugh Poe's admirable portrait painting of two little colored boys, "Herman and Verman," which won a prize in the annual show by Indiana artists, was purchased by Mrs. John N. Carey just before the artist left for Provincetown.

—Lucille E. Morehouse.

### WASHINGTON

The membership of the Arts Club now numbers 500. Among out-of-town members lately admitted are Alon Bement, director of the Maryland Institute of Fine and Applied Arts. He has invited the club members to visit the Institute during the summer.

Mr. and Mrs. Cameron Burnside have taken up their residence in Washington. An exhibition of his work in oil and water color was given at the Westchester Biltmore Country Club, Rye, N. Y. Mrs. Burnside is also an artist and one of her flower pictures has been purchased by the Japanese government.

Professor Mark Jaffe, who has just arrived from Petrograd, is a member of the Royal Art Academy of Russia. He has brought over to this country over 200 canvases for exhibition, portraits, landscapes, genre subjects and works in pastel.

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### ST. LOUIS

A fountain design for William Wallace Kincaid, an Eastern manufacturer, has recently been completed by Daisy Taake. The fountain is a portrait figure of the owner's grandson, and is being placed in the Kincaid country home on the Niagara River.

Robert Bringham's head of "Joan of Arc Listening to the Voices" has been purchased by friends of the St. Louis sculptor through the Two by Four Society, and presented to the City Art Museum. It is temporarily installed near Mr. Bringham's portrait bust of the late William Marion Reedy. The "Joan of Arc" is in white marble, and was carved as well as designed by Mr. Bringham in Paris in 1895.

### KANSAS CITY

Miss Ilah Marian Kibbey, registrar at the Kansas City Art Institute has gone to Rockport, Mass., to paint.

LeRoy D. McMorris has just finished a life-size full-length portrait, full figure, of Joseph B. Reynolds.

Miss Susan Ricker Knox, who recently finished her eleventh portrait since coming here last spring, has gone to Terre Haute, Ind., to do some portrait work. Three of her portraits are on view at the Findlay Galleries.

Randall Davey is painting on his ranch near Santa Fe.

Frederick Shane is painting at the artist colony in Santa Fe, and Joseph Fleck is in Taos, painting Indians.

### SAN DIEGO

Mr. and Mrs. A. B. Campbell-Shields have just purchased a home in San Diego. Mr. Shields, a portrait painter, is a member of the Salmagundi Club and the Boston Art Club.

Mrs. Julie I. C. Lindsley, another painter of portraits, from New York City, has taken a studio in the Wood building.

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### CHICAGO

The Schulze memorial collection of American paintings has now been hung permanently in gallery 47 at the Art Institute. This gallery is the gift of Mr. and Mrs. Paul Schulze in memory of their son, Capt. Walter H. Schulze, an aviator with the American forces in France, who lost his life while carrying dispatches to the front announcing the signing of the peace treaty. This collection, already well known from its frequent exhibition at the Institute, is welcomed for its representation of many fine examples by American painters. "Himself" and "Herself," the two character studies by Robert Henri; "Christ with the Fisherman," by Emil Carlsen, and a Frieseke are probably the best-remembered paintings in the group. Other artists are Twatchman, Weir, Elmer Schofield, William Ritschel, Charles H. Davis, Bruce Crane, Ballard Williams, Child Hassam and W. L. Lathrop.

The prospectus for next fall's annual exhibition at the Institute announces the Mrs. Keith Spaulding prize of \$1,000 for sculpture, which will mean that the sculpture part of this exhibition will take on more prominence. The Mr. and Mrs. Frank G. Logan medal of \$1,500, which is given in addition to the \$1,000 prize, is also available for sculpture as well as painting.

The Institute announces the hanging of a group of eight rare paintings from the private collection of Mr. and Mrs. Frank D. Stout. The painters represented include Botticelli, Holbein, Hals, Jan Steen, Cuyp, Chardin, Corot and Millet.

Carl Bohnen will go to Ridgefield, Conn., this fall to paint the portraits of Mr. and Mrs. Richard A. Jackson. While in New York recently the artist painted several portraits.

Mrs. Howard Spaulding has given \$25,000 to the fund of the Association of Arts and Industries being raised for the building and equipment of a School of Design for the Industrial Arts of Chicago.

Martin A. Ryerson, vice president of the Art Institute, has given \$1,000 toward the sum needed to purchase a group of XVIIIth century French engravings in color.

—Lena May McCauley.

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### BERKELEY

The annual summer exhibition of painters at the California League of Fine Arts includes eighty-five canvases, three pieces of sculpture and three miniatures. Among the artists represented are William H. Clapp, Maurice Logan, Selden C. Gile, Bernard von Eichman, August Gay, Louis Siegfried, Eugene Neuhaus, Perham W. Nahl, J. V. Cannon, Blanche Collet Wagner, Caltha Vivian, C. Chapel Judson, Phillips Lewis, Lee F. Randolph, Will Frates, Anna Hills, W. A. Griffith, J. Edward Walker, Laurence Ongman, Mrs. F. A. Phillips, Mary Lyons, Katherine V. D. Harker, Eduardo Scott, Blanding Sloan, Maryellen Rowlands, William S. Rice, M. De Neale Morgan, Guest Wickson, Beulah M. Clute, Zarah Alexander, Miss J. M. Culbertson, Ida M. Curtis, Roger Noble Burnham, William Manatt, Ray Boynton, Ray Burrell, A. W. Best, Alice Best, Cecilia Seymour, Grace McKinstry, William Gaw, C. F. Adams, Constance Peters, Robert Howard, Mary Young-Hunter, Alexander Calvert, Howell Ehret, Stanley Wood and Shirley Williamson.

Almost the entire east gallery has been used for the splendid exhibition of charcoal portraits by Peter Van Valkenburg. His self portrait shows the artist's exceptional skill in producing a striking likeness with the use of crayon.

Japanese prints were shown for four days. These prints were a portion of a collection brought to America by Hiroshi Yoshida of Tokio.

A farewell reception was given C. Chapel Judson in the course of an exhibition of his recent work. Professor Judson lost all his pictures in the Berkeley fire and this excellent showing is the work of the last year. He will leave soon to spend three years in Europe.

J. Vannerstrom Cannon, who has recently returned from a sketching trip to Arizona, opened her studio for a private view of recent works.

—Nita C. Pratt.



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NEW YORK

### MILWAUKEE

Through the generosity of Miss Alice Chapman, the Art Institute is the owner of an important canvas by Valentin de Zubiare, "Segovian Peasants," and this is shown in conjunction with the present exhibition.

Philip Hale's portrait of Miss Whalley and Louis Mayer's portrait bust of Daniel Webster Hoan, mayor of Milwaukee, are shown at the Art Institute. A double fitness, aside from its artistic merit, attaches to the exhibition of Mr. Mayer's bronze head of the mayor in the Institute galleries. It is under Mr. Hoan's administration that the city has given support to the Institute and entered into the contract through which, in time, it will become a municipally owned and managed institution.

An exhibition of forty paintings by the brothers Ramon and Valentin de Zubiare is on view, from July 26 to Aug. 20. Following close upon the Zubiare show, there will be an exhibition of etchings by Albert Besnard.

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B. C., and Eleven Marble Heads  
Among the Recent Accessions**

Among new group exhibitions arranged in the Metropolitan Museum of Art are several casts of Greek statues of the early Vth century, B. C. Some of the originals of these were discovered on the Acropolis in the 1880s and others were found in the famous Persian "dump heaps."

These statues and fragments, shown in the room of recent accession, include four of the Acropolis Maidens, a male head, a horse and rider, the "Pheidias" head, two statue bases recently discovered in Athens, the Theseus and Antiope group from the pediment of the temple of Apollo Daphneophoros at Eretria, the head of Atalante from Tegea, and the relief of an athlete from Saunium.

Another classical group is shown in the vestibule to Wing J and includes eleven marble heads of different dates and three green basalt fragments from Roman times, the Greek children's heads being particularly charming and the portrait head of a lady of Trajan's time extremely realistic. In the Egyptian department are shown three unusually fine papyri, two of these being books of the dead while the third is apparently a version of the so-called "Sayings of Isis." In the gallery of Japanese arms and armor is shown a loan collection of sword blades from the private collection of Professor Frederick M. Pederesen.

Through purchase, gift and loan the museum has acquired several important paintings in the last month, chief of which is an altarpiece of the "Virgin and Child with St. Benedict and St. Sylvester" by Segna Di Bonaventura of the early XIVth century, a large primitive work of six panels in beautiful condition. Loaned works include a superb "Portrait of a Man" by Holbein, two portraits by Gilbert Stuart of Daniel Webster and William Bayard, and a "Portrait of a Lady" by Washington Allston. Also shown are two portraits by Thomas Sully, gifts from Major General John Biddle, U. S. A., of his ancestors Major John Biddle and his wife.

As a bequest from Charles A. Munn the museum has received fourteen portraits by early American painters ranging from Smibert to the two Peales, four being by Gilbert Stuart.

**Sporting Prints at Ackermann's**

During the month of August there is on exhibition at Ackermann's an unusually varied and extensive show of sporting prints, the basis of which is English work with the addition of some Currier &amp; Ives lithographs. Among these last mentioned is one of the familiar "Camping Out" prints dated 1886 which was autographed by L. Maurer, who made the original, in January of this year.

Coaching, shooting, fishing, fox-hunting, thoroughbred portraits, and mail-coach pictures are included among the subjects in the show. Particularly handsome prints are the "Shooting" by T. Sutherland after D. Westenholme, one of J. Ibbotson's finest mail coach pictures, "The Kennel" by S. W. Reynolds after Morland, and a portrait of Daniel Haigh in a pink coat mounted on a black hunter.

**Spanish Posters at Art Center**

Under the auspices of the American Institute of Graphic Arts there is shown in the Art Center through August a group of seventy-five Spanish posters from the private collection of H. L. Sparks, the first exhibition of its kind ever seen here in public. It includes the work of the best known Spanish poster artists comprising one or more examples by Rusinol, Gual, Casas, De Riquer, Liverais, the two Utrillos and Xandaro.

Spanish the artists are but their work bears every evidence of the all-pervading influence of the original French poster school from which few Latin artists appear to be able to escape. The most Spanish of the group represented is Xandaro, whose broadly humorous panels are advertisements of his book of caricatures, the figures as obviously belonging to his own country as does his very personal style.

**Brooklyn Sees Hogarth Prints**

An exhibition of representative prints by William Hogarth has been opened at the Brooklyn Museum and will occupy the print galleries during all of August. The showing consists of about eighty prints which have been carefully chosen from Hogarth's various series, such as "Marriage à la Mode," "Industry," "Idleness," and "The Stages of Cruelty," together with a number of election prints, portraits in caricature, and comic prints. Even a comparatively small collection from the vast volume of the artist's works shows how completely he succeeded in recording and satirizing the life, manners and customs, the vices and folly, of his time and his world.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****CARNEGIE SHOW FOR  
THE GRAND CENTRAL****Entire Foreign Section of 1925 Ex-  
hibit to Be Seen Here—Gal-  
leries Plan Numerous Shows**

Plans made by the Grand Central Galleries for the fall and early winter include the holding of the annual drawing by the lay members of the paintings and sculptures contributed by the artist members of the Painters and Sculptors Gallery Association. The drawing will be held on Oct. 3. A memorial exhibition of the work of Max Bohm will be shown in November. Four out-of-town exhibitions will also be conducted.

The out-of-town shows will include a display in the Remington Memorial Gallery in Ogdensburg, N. Y., in the first two weeks of October, one at Vassar College, one at Memphis, Tenn., and the annual exhibition at Aurora, Ill., in the first two weeks in November. As a part of its propaganda work for American art the Grand Central Galleries have had a group of paintings by the artist members on exhibition at the Heintz Pier at Atlantic City since June, the pictures to remain on view until October. The galleries are also planning several one-man shows for the coming season.

The most important undertaking of Mr. Clark and his associates since the Sargent show will be the bringing to the Grand Central Galleries early in 1926 of the entire foreign section of the 1925 annual exhibition of the Carnegie Institute. The foreign pictures in none of these shows have ever been seen in their entirety outside of Pittsburgh.

The galleries have just published the annual Year Book of the association for 1924. It contains 152 reproductions of work of the artist members, now on view in the galleries, and photographs of the rooms during the Sargent show. It is announced that the sales for the past fiscal year were 300 per cent. above those of the first year.

**NEW YORK EXHIBITION CALENDAR**Ackerman Galleries, 10 E. 46th St.—English sporting paintings and prints, to Aug. 30.  
American Museum of Natural History, Columbus Ave. and 77th St.—Semi-precious stone carvings by Russian lapidaries of the Czarist regime.Arlington Galleries, 274 Madison Ave.—Exhibition of paintings by American artists.  
Art Center, 65-67 East 56th St.—Summer display by Art Alliance of America to Sept. 15; "Beauty and Economy in House Furnishings," through the summer; posters by Spanish artists, through August.Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.  
George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Open with new additions. Closed Mondays.Beecher Memorial Gallery, Plymouth Church, Orange and Hicks Sts., Brooklyn—Summer exhibition of paintings by contemporary American and European artists.  
Brooklyn Museum.—Representative prints by Hogarth during July and August.

Charles of London, 2 West 56th St.—Exhibition of European and Near Eastern arms and armor.

City Club, 55 West 44th St.—Summer exhibition of landscapes by American artists.

Daniel Gallery, 600 Madison Ave.—Paintings by modern Americans.

Dudensing Galleries, 45 West 44th St.—Paintings by modern American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrich Galleries, 707 Fifth Ave.—Landscapes, flower paintings and decorative portraits by the old masters.

Fearon Galleries, 25 West 54th St.—Old masters and primitives; French paintings of the XIX century.

Ferargil Galleries, 607 Fifth Ave.—Paintings by American artists.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists shown for the annual drawing by lay members, till Oct. 1.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of American prints.

Holt Gallery, 630 Lexington Ave.—Carvings and miniature sculpture; paintings by Jean Jacques Pfister.

Keppel Galleries, 4 East 39th St.—Woodcuts and drawings by Florence Ivins.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by American and foreign artists.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of "The Arts of the Book," to Sept. 14; modern European drawings; Chinese color prints; European helmets; casts of archaic sculpture.

Milch Galleries, 108 West 57th St.—Summer exhibition of American paintings.

Montross Galleries, 550 Fifth Ave.—Paintings by American artists.

N. Y. Public Library, 42nd St. and Fifth Ave.—The year's accessions to the print department, and portraits of print-makers, to November; London posters by prominent artists.

N. Y. Public Library, 203 West 115th St.—Paintings by Luis Mora and woodcuts by Mary MacRae White, through the summer.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizian paintings.

Rehn Galleries, 693 Fifth Ave.—Selected American paintings.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.

Salmagundi Club, 47 Fifth Ave.—Summer exhibitions, to Sept. 15.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott &amp; Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

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Howard Young Galleries, 634 Fifth Ave.—Summer exhibition of paintings by American and European artists.

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